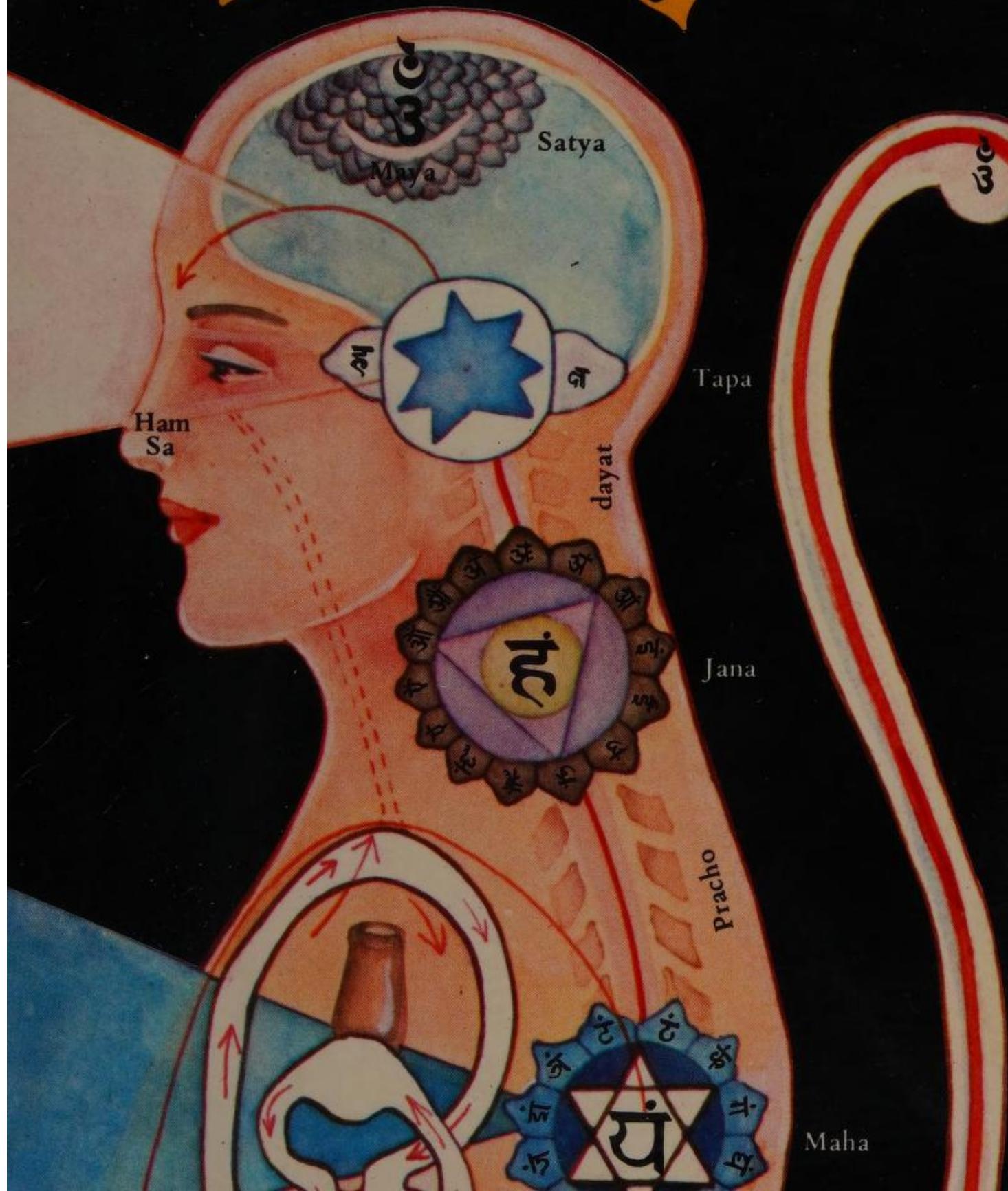


The Gayatri Mantra



THE GAYATRI MANTRA: YOGA FOR BEGINNERS

by SATYAVAN

In this small book the author presents both the beginner and advanced student with the clearest and simplest explanation of the purpose and design of Mantra Yoga presently available in the West. Satyavan, an Indian yogin and scholar associated with the Sri Aurobindo Ashram, offers the lessons of his own practice, a practice grounded in India's most famous and most potent mantra, the Mahamantra Gayatri. In doing so, he provides instruction in an entirely new system of yoga which joins use of the Gayatri to the practice of pranayama (deep-breathing).

In addition to an English translation of the mantra appropriate for meditation, the text includes the musical notation for sitar and violin of a new Gayatri melody devised for chanting or purificatory listening.

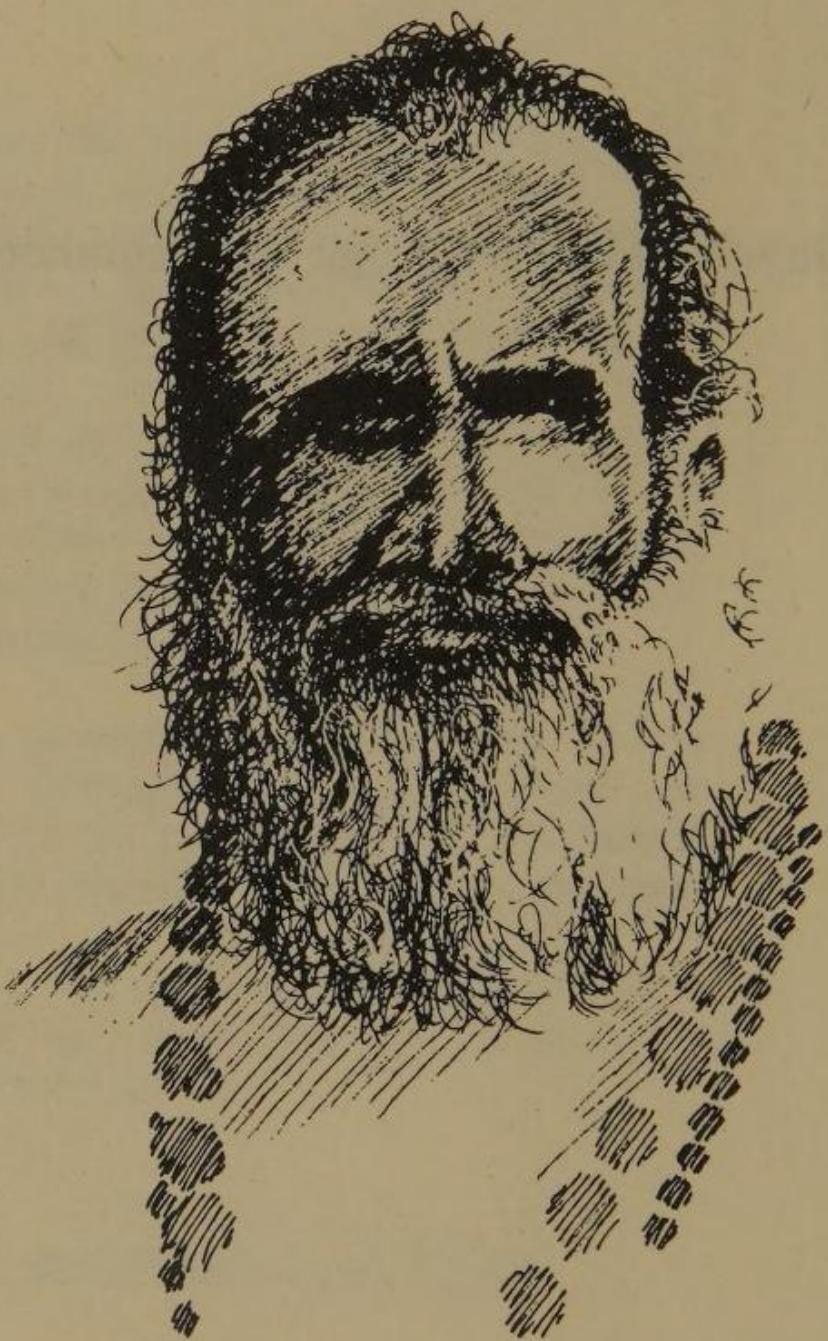
A poster-size jacket accompanies this book and is intended to serve as a mandala-aid to the aspirant's practice (SEE BACK FLAP).

A jewel-offering.

OM BHUH BHUVAH SVAH

250

The Gayatri Mantra: Yoga for Beginners



SATYAVAN

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YOGA FOR BEGINNERS

by

Satyavan



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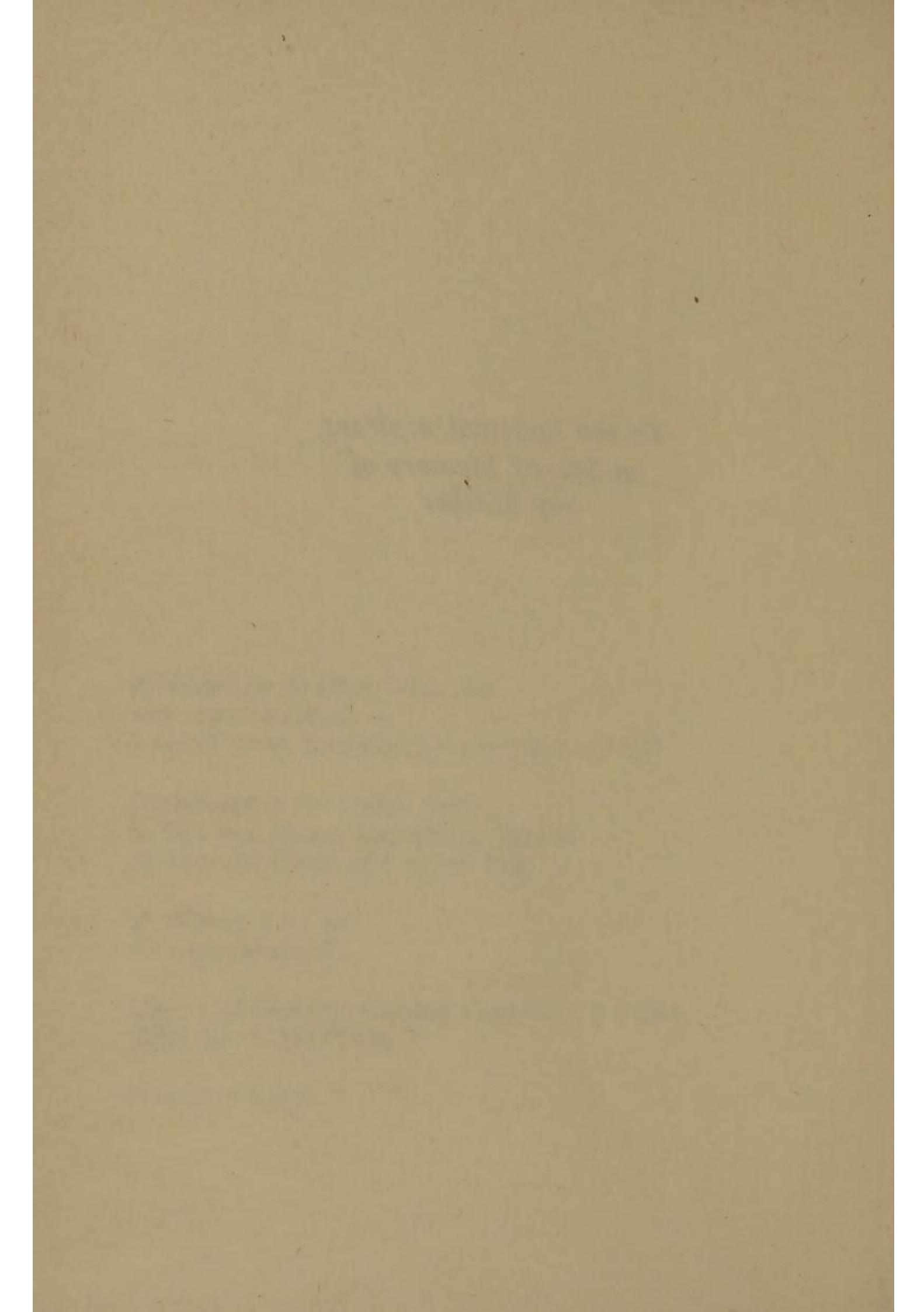
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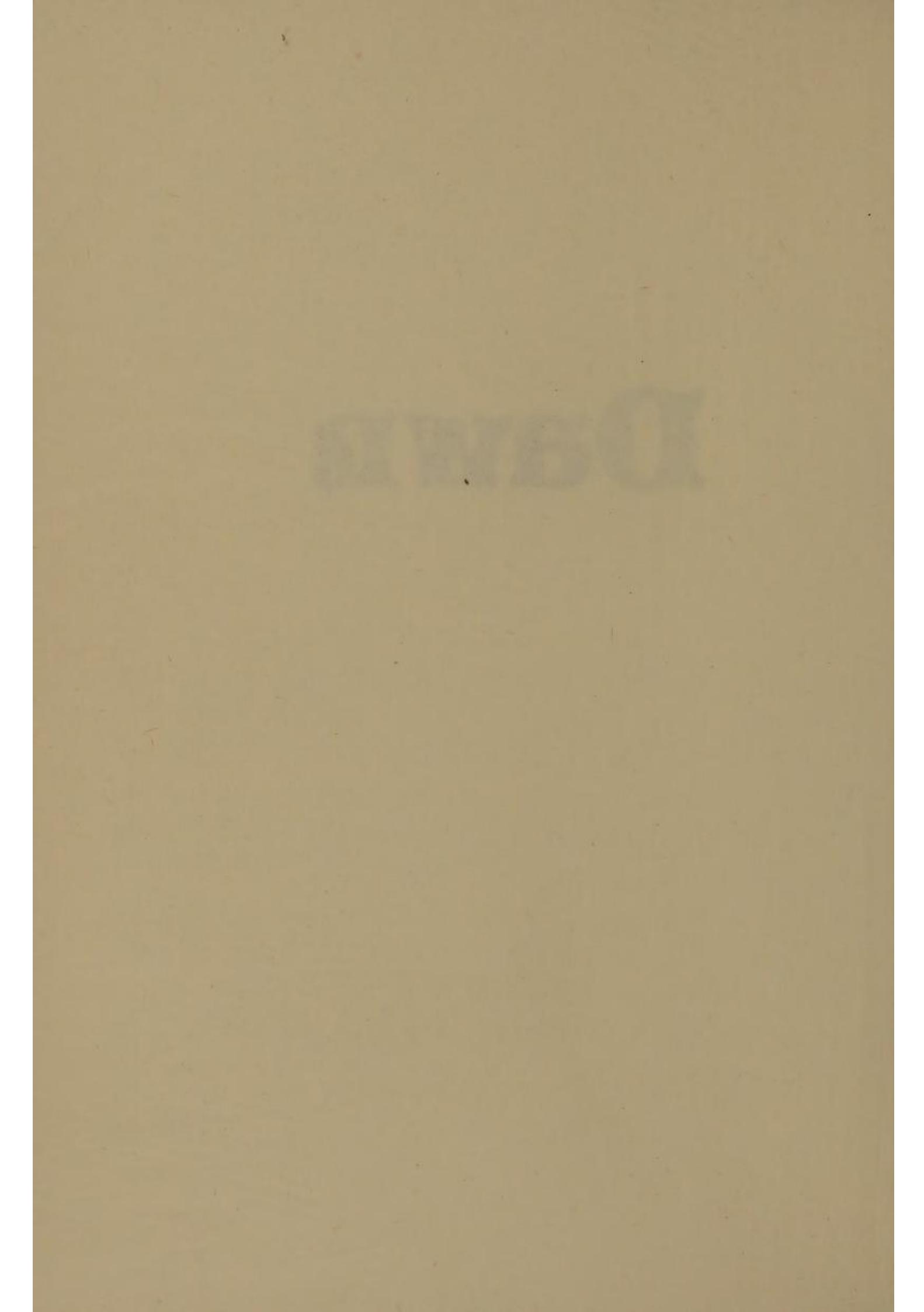
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*To the Spiritual Aspirant
in Sacred Memory of
my Mother*



Dawn



As the earth provides for each plant the substance necessary for growth, so the Gayatri mantra and pranayama yoga provide for the realization of the spiritual aspirant.

The object of this small book is to provide a simple approach to the combined systems of mantra and pranayama yoga. Each one of these systems has a vast and varied excellence which cannot be treated adequately in a brief work; this has been intended primarily for beginners. In its first part an attempt has been made to acquaint the aspirant with the theory, practice and effect of mantra yoga, singling out the most celebrated and primal mantra of the whole of the Vedas. In its second part I have described how the process of pranayama may be carried out in conjunction with the use of this supreme mantra. Finally, I have introduced a

new melody, based upon the Gayatri mantra, to prepare the aspirant for meditation.

The practice of pranayama is considered to be the first step for all who are bent on spiritual realization. The glory of realization cannot be achieved through reasoning and academic research; it must be experienced intuitively as a dawning from within. The chanting of a mantra and the practice of pranayama are indispensable aids to those who wish to realize the existence of Spirit freed from all bondage to the senses and mind, and to thereby achieve self-purification. One must have a tranquil mind to realize the Supreme Truth. And by chanting the Gayatri mantra in conjunction with the practice of pranayama one can attain this tranquility.

It is the author's conviction that none can realize the Divine Self in the truest sense without engaging in the practice of pranayama and the chanting of a mantra. The Mahamantra Gayatri is not the only mantra available for such practice, but its supreme power is undisputed throughout Indian philosophy and scriptures. Brahmanism stands upon it historically, for from time immemorial throughout India none could rise to the

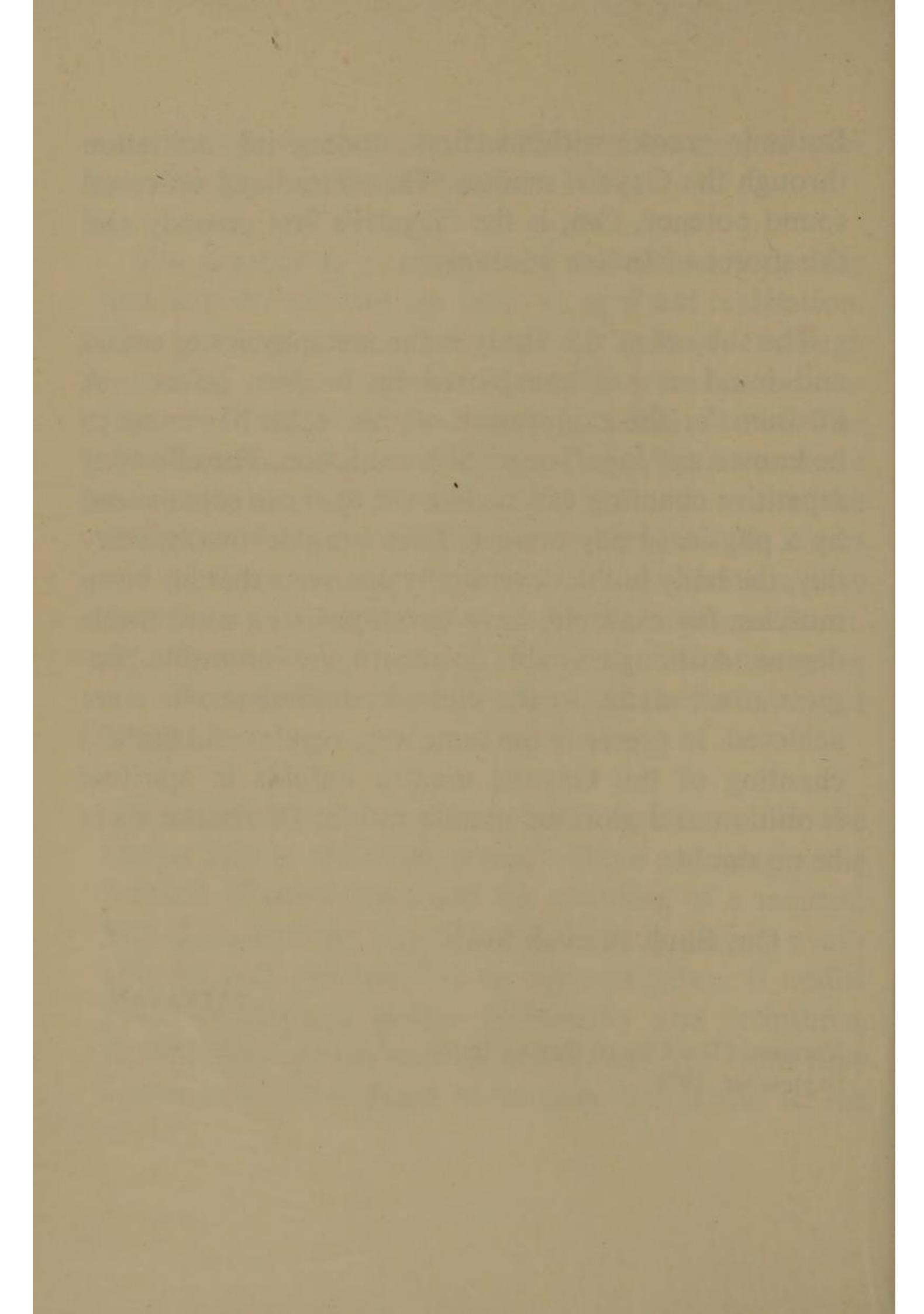
Brahmin rank without first undergoing initiation through the Gayatri mantra. The eternal and universal sound potency, Om, is the Gayatri's first prosody and the source of Indian wisdom.

The subject of this study is the metaphysics of sound and mind as yet unexplored by modern science. A medium for the exploration of this realm has come to be known as "Japa" or mantra recitation. The effects of repetitive chanting can be likened to those experienced by a physical-body builder. Exercising devotedly every day, the body builder eventually discovers that his bicep muscles, for example, have developed to a measurable degree. Although unable to record the insensible progress made daily, in the end the desired results were achieved. In precisely the same way, regular and faithful chanting of the Gayatri mantra unfolds in spiritual evolution and glorious manifestation. Of this let there be no doubt.

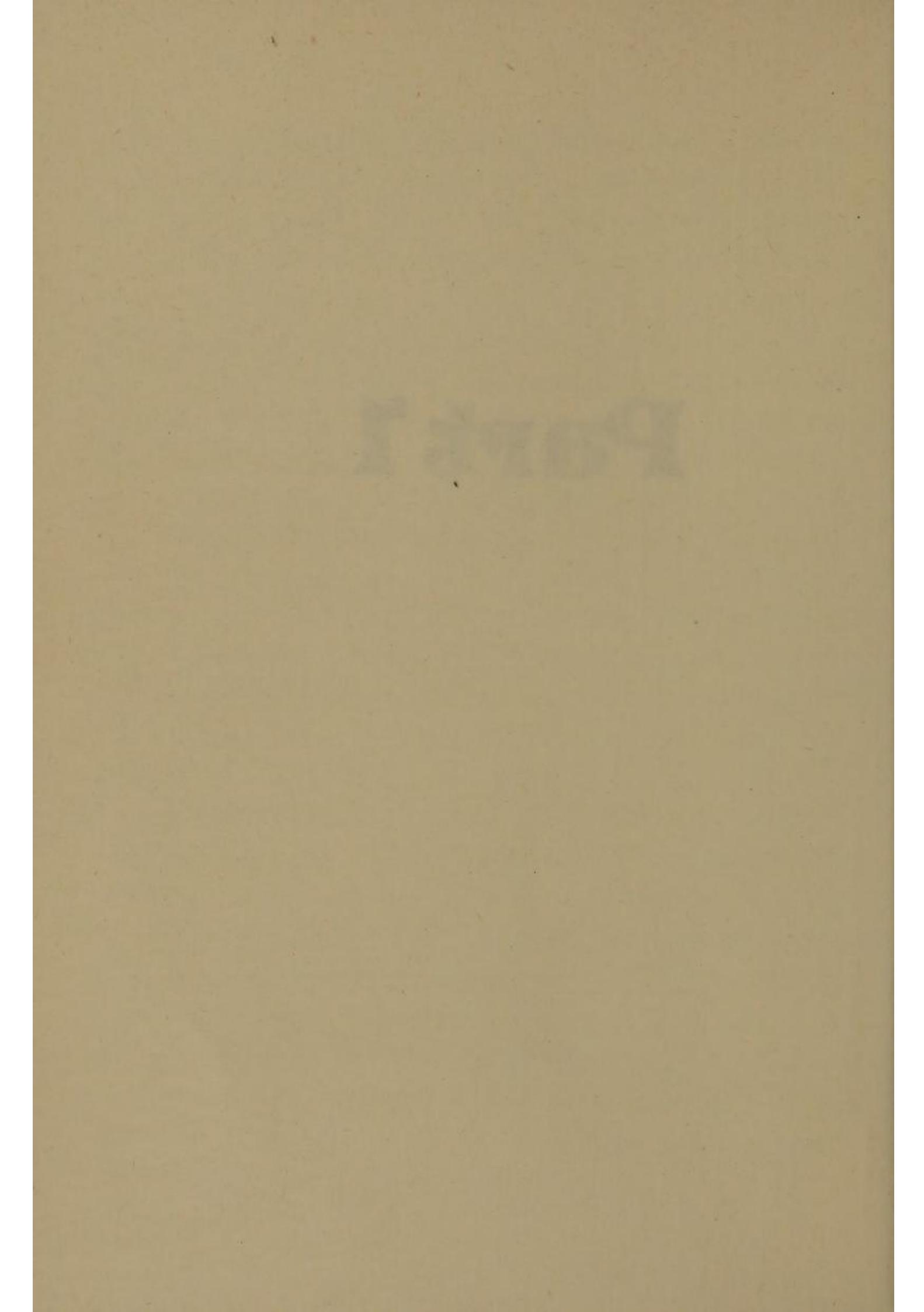
Om Bhuh Bhuvah Svah

SATYAVAN

Varanasi (The City of Dawn), India
September, 1974



Part 1



Why the Gayatri is called "Vedamata"

While Brahma, the Supreme Creator, was once deep in meditation, the prosody or subtle inner vibration of Gayatri revealed itself to him. This was before the Vedas, based on the same prosody, were revealed to the world's sages. Hence the Gayatri mantra is called "Vedamata," the Mother of the Vedas.

The Vedic scriptures, compiled in verse, prose and song by Vyasa Deva, were drawn from the Memory of the world's sages and are mankind's earliest expression of Divine Knowledge. Although compiled in India, the Vedas are not the exclusive possession of one particular religion or group but are the invisible threads forming the spiritual family of the earth into a sublime, harmonious network.

The Gayatri mantra was revealed to the Vedic sage Vishvamitra, a preceptor of Sri Rama, incarnation of Lord Vishnu. It is considered to be the most powerful mantra of the Vedas.

What is a mantra?

A mantra is not simply a prayer, nor merely a phonetic sound. It is a syllable or word, or a series of syllables or words, vested with the spiritual power to evoke Shakti (Divine Energy) to manifest within the Jiva (being).

Mantra is the never-silent-mind expressed in sound uttered in devotion to Divine Consciousness.

The chanting of a mantra has been defined as “a way of ascent to Supreme Realization.” The rationale of the Japa or chanting can be appreciated only when one understands the metaphysics and science of sound.

What is Shakti?

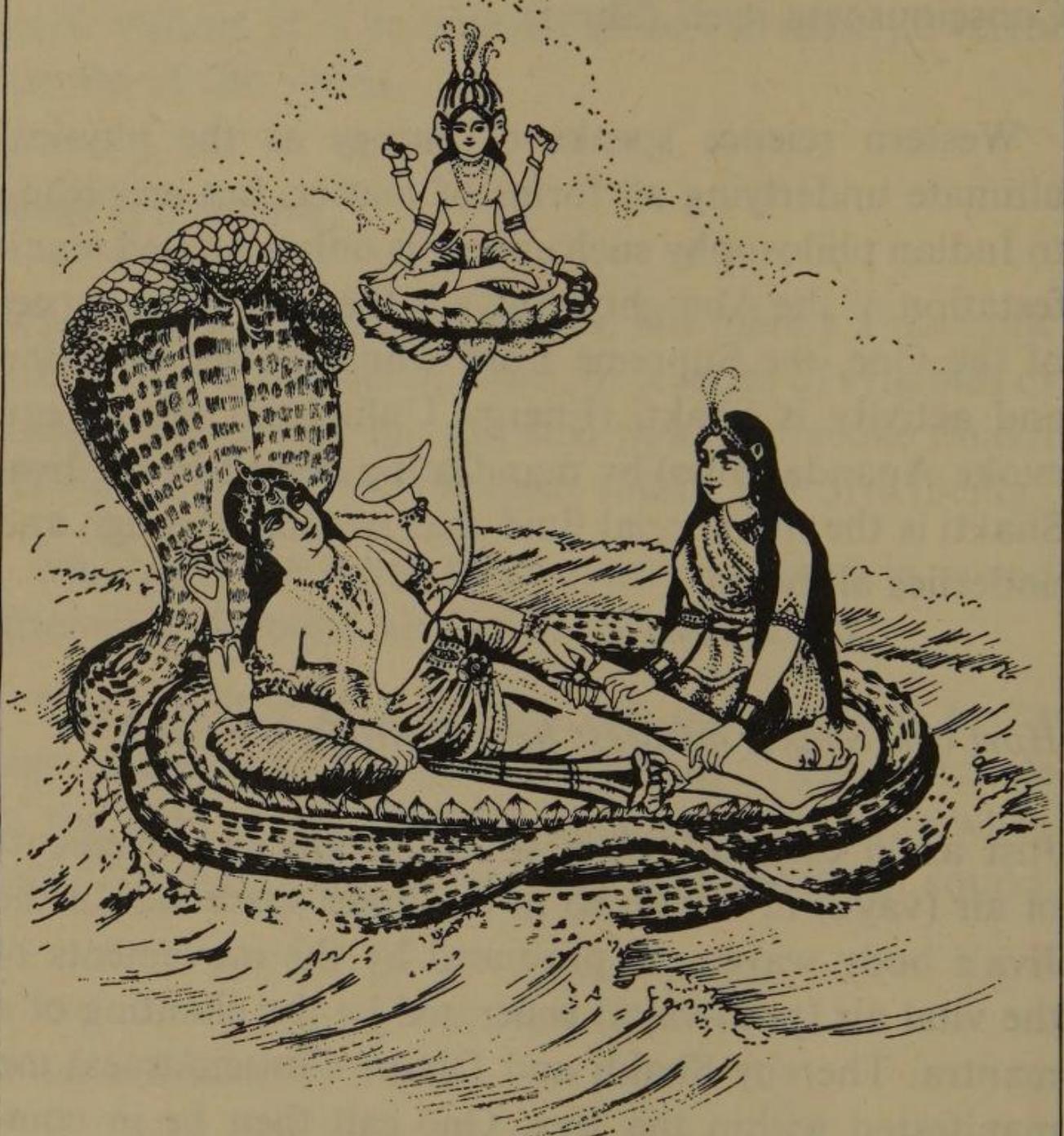
Shakti is Divine Power that can be revealed to the spiritual intuition of the human mind. According to

the teaching of the Shaktas, the worshippers of the Shakti cult, Shakti is the manifestation of the Divine Consciousness itself (Shiva).

Western science speaks of energy as the physical ultimate underlying all forms of matter, but according to Indian philosophy such energy is only a limited manifestation of the Almighty. Shiva is the changeless aspect of the One, the Supreme Lord whose power of action and activity is Shakti (Energy Unlimited); Shakti can evoke Ananda (Bliss) by manifesting herself in the Jiva. Shakti is the immaterial fluid that streams through and underlies all being.

How can Shakti manifest herself within the jiva?

Just as in external space sound produces movements of air (vayu) in waves, so in the inner space within the Jiva's body waves are produced by the movements of the vital air (pran-vayu) generated by the chanting of a mantra. Thereby Shakti and Divine Consciousness are manifested within the Jiva. One can then be in communion with the Divine—the only true goal of life, the ultimate end of human existence.



The Four Faces of Brahma

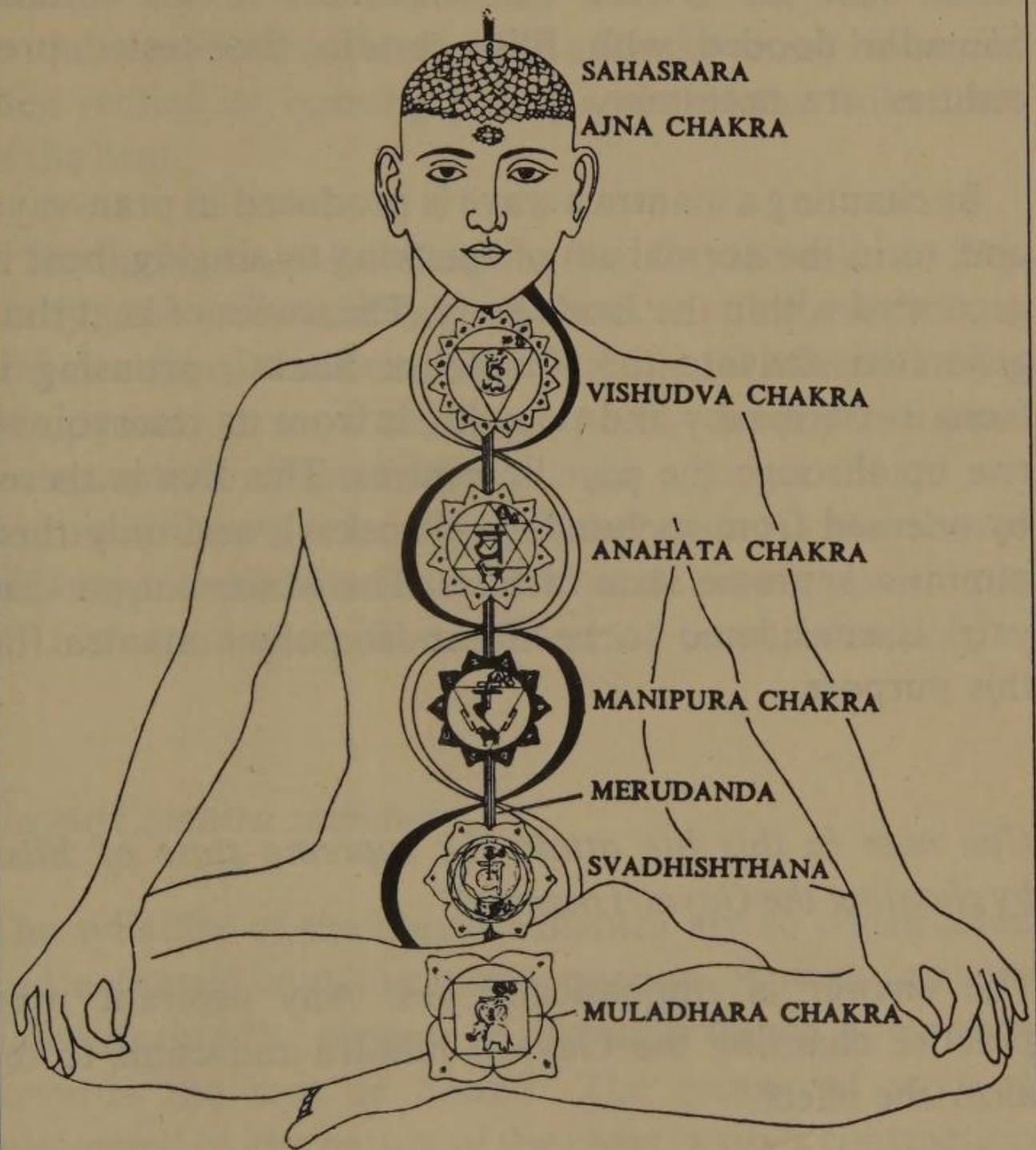
Brahma, prepared to play the role of Creator, is portrayed seated in deep meditation upon a lotus. The lotus stems from the navel of Narayana (the Supreme Divine) who, accompanied by his consort, the Goddess Lakshmi, reclines in cosmic slumber upon Ananta Naga, the thousand-headed serpent of unending coils. It was in Brahma's deep meditation that the prosody of the Gayatri mantra was revealed. Emerging from the thought current of Brahma, the Supreme Architect, the Vedas were revealed to the sages of the four directions—north, south, east and west. In seeking the source of their revelations, the sages found to their amazement but one and the same astral face. The four faces of Brahma therefore represent the four Vedas.

But how is Divine Consciousness made manifest?

When dormant, Shakti exists in a coiled state within the human body. She is stored in the lowest plexus or body center, the 'Muladhara chakra' located at the base of the spinal column, and is termed 'Kundalini Shakti' or Serpent Power. Until she is aroused and made to ascend, piercing on her way the six Lotuses or psychic centres within the human body, one cannot realize the Bliss of Divine Consciousness.

Six of the psychic centres are termed chakras, undetectable by the gross eye; these are known as the Muladhara, Svadhisthana, Manipura, Anahata, Vishudva and Ajna chakras. The six lotuses at these centres, occupied with the habits and concerns of the material plane, face downwards. They turn up towards thoughts of the higher plane only when Kundalini Shakti is aroused and made to unfold them, thereby liberating human consciousness from all mortal attachment.

In the human body the Divine Consciousness is experienced by yogins in the highest cerebral centre, the Sahasrara. Dormant Shakti is in the lowest centre, the Muladhara. To awaken this sleeping Shakti, to



unfold its coil for a movement towards the summit to unite with the Divine Consciousness in an ecstatic Samadhi flooded with Bliss, certain time-tested procedures are necessary.

By chanting a mantra a wave is produced in pran-vayu and, as in the normal act of speaking or singing, heat is generated within the Jiva's body. The waves of heat thus generated activate the Kundalini Shakti, arousing it from its dormancy and releasing it from its reservoir to rise up through the psychic centres. The Jiva is thereby released from its bondage (Sanskars), and only then attains a supreme state of Bliss. The Mahamantra Gayatri is considered to be the most potent mantra for this purpose.

Can man in this life attain the supreme state of Bliss by chanting the Gayatri mantra?

The answer is emphatically yes. Any aspirant may practice chanting the Gayatri mantra and come to realize the effect.

We all know, by analogy, the power of agni (fire). If a man were to put his finger or an iron rod into a

blazing fire but withdraw it immediately, would he feel the effect? No. But if he were to keep his finger or the iron rod in the fire for a longer time, he would then realize its burning power and feel the full effects of the heat.

Similarly, only by chanting the Gayatri mantra regularly, for a considerable period of time, with faith and devotion, can one realize its blissful effect. During this period, as an austerity to purify the psychic mind for reception of spiritual truth, the aspirant should under no circumstances utter a falsehood. As the source of his speech becomes more and more deeply intuitionial, all his utterances will tend toward materialization.

Gayatri mantra sadhana

The syllables of the Gayatri mantra are so constructed and arranged that the major portion of vayu (air) inhaled during the process of chanting trends downward towards the seat of Shakti. The escape of vayu is minimized by the nature of the chest cavity's contraction caused by the systematic chanting of the mantra. The collected vayu descends to the Muladhara chakra and

the heated pran-vayu strikes the Kundalini, arousing it to ascend through the psychic centres. The release of Kundalini is the way to Divine wisdom and superconscious perception.

If the chanting of the mantra's syllables is done with faith and devotion one may from the very beginning feel that he is absorbed in an ecstatic, blissful state due to their inherent resonance.

Since the atmosphere is everywhere and always filled with sound waves, it is advisable to chant *Om* three or four times in a rhythmic manner before chanting the Gayatri mantra itself. The resonance of *Om* will make the surroundings congenial for sadhana.

The Gayatri mantra

Before chanting the mantra one should inhale, then chant *Om*. Pause, inhale again, and chant the next phrase, *Bhuh Bhuvah Svah*. Chant the entire mantra in this pattern, following the five conventional groupings given on the page facing.

The aspirant may pause during the chanting wherever

The Gayatri mantra

ॐ

भूः भुवः स्वः

तत् सवितुः वरेण्यम्

मर्गः देवस्य धीमहि

धियः यः नः प्रचोदयात्

OM

BHUH BHUVAH SVAH

TAT SAVITUH VARENYAM

BHARGAH DEVASYA DHIMAHİ

DHIYAH YAH NAH PRACHODAYAT

he is made to feel so inclined by his breathing capacity. The chanting of all the syllables should be completed rhythmically, but without any strain.

Each time one reaches the end of the mantra, one should meditate upon its meaning with faith, devotion and a feeling of joy.

The potency of this mantra enables the aspirant to follow the right path, do right actions and lead a life of righteousness. The best times for chanting the Gayatri are at dawn and dusk, followed always by a simple meditation upon its meaning.

The meaning of the mantra

Scholars have attributed various meanings to the Gayatri mantra. The following one, the author's own, is well suited to meditation.

The word *Savituh* is derived from the Sanskrit verb root Su, meaning "that which gives birth or creates." Savituh is the creator of the five elements: earth, water, fire, air and ether.

The Gayatri Mantra

Om

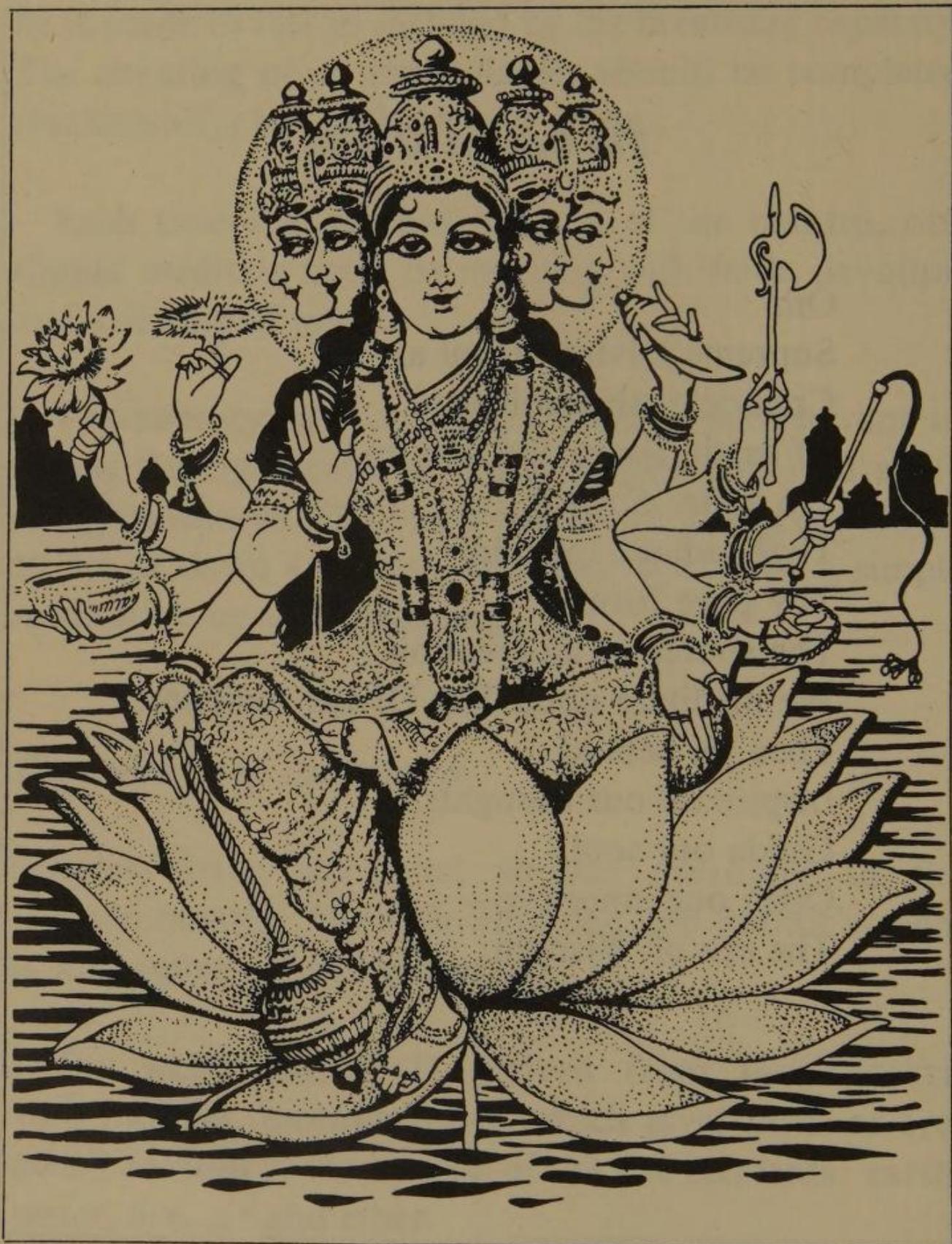
Supreme Divine, Thou art the
Creator of this universe,
Of earth, space and heaven.

We adore *Savituh*

That radiant splendor
Thy pure form—
The source of all creation.

We meditate upon Thy Divine radiance.
Thee we behold.

Inspire all our thoughts,
Guide our soul,
Open our inner eye—
The eye of Wisdom.



The Vedamata

The Vedamata Gayatri is traditionally portrayed with five faces forming an indivisible whole. She is thereby presented as a unified manifestation of the five divine fragrances or elements of creation: kshiti (earth), ap (water), teja (fire), marut (air) and vyoma (ether). With its five traditional groupings the mantra is an undivided whole. The central break, "Tat Savituh Varenyam," meaning "we adore Savituh the source of all creation" refers explicitly to the five elements.

Also symbolized in this portrayal of the Vedamata are the five stages of practice through which the sadhak (the aspirant) must pass and which open him to more and more Light:

- Earth*— the stage in which hostile tendencies in speech and action are restrained;
- Water*— the stage in which hostile tendencies in the vital plane and subconscious mind are restrained;
- Fire*— the stage in which all of the above are harmoniously overcome;
- Air*— the stage in which the sadhak is centered and has reached the state of cosmic Intelligence;
- Ether*— the stage wherein Om is fully manifest to the realized aspirant.

With her ten hands the Vedamata protects the sadhak from any harm that may threaten from the ten directions. The hand before her right shoulder gestures fearlessness (the Abhaya Mudra); the hand on her left knee gestures reward (the Barada Mudra). The lotus upon which she sits represents the principle of intellect subdued and mastered in the realization of Vedic wisdom.

The Gayatri mantra and the Lotus of a Thousand Petals

The portrayal of the Lotus of a Thousand Petals rendered on the mandala-jacket of this book illustrates the combined effects of breath and sound upon the seven psychic centres in Man. Each centre, from the Muladhara to the summit Sahasrara, is inscribed with its most representative and effective sound-potency.

Near the Muladhara we find *Bhuh*, the effective factor needed for the initial progression of the process of Japa (mantra recitation), the potency that first arouses the dormant Kundalini. The seed mantra inscribed at the chakra's center is *Lam* (pronounced 'Long').

Near the next higher Svadhisthana chakra we find *Bhuvah*, the sound potency that embodies the root principle of universal contraction and expansion, and that links the manifest with the unmanifest. At its center is inscribed the seed *Bam* ('Bong').

Near the Manipura we find *Svah*, indicative of unmanifest vital Energy that has become active and expressive. The chakra's seed mantra is *Ram* (pronounced 'Rong').

Near the Anahata we find *Maha*, representative of enlarged experience and advancement toward the Greater Realization. The chakra is inscribed at its center with the seed mantra *Yam* (pronounced 'Jong').

Near the Vishudvah we find *Jana*, symbolic of the source of Creation and the origin of all elements that forever undergo change and transmutation. At its center is inscribed the seed mantra *Ham* ('Hong').

Near the Ajna we find *Tapa*, representative of the activities of the Cosmic Principle in the awakening of Truth Consciousness, the ultimate object of Yoga or Japa Sadhana.

Near the Sahasrara we find *Satya*, calling forth in harmonious expression the awakened Bliss-Consciousness of Sat-Chit-Ananda, or Been-Being-Bliss. *Satya* implies unimpeded Knowledge, limitless Joy, perfect Power, unfettered Bliss and the indefinable and mysterious Essence at the root of all experience. The crescent on the Sahasrara bears an inscription of the word *Maya* referring to the veil of illusion that must be drawn aside before the experience of *Om* at the Lotus' summit can be made fully manifest.

The lower lotus-chakras are portrayed encircled by petals. On each petal is inscribed one of the sound elements of the Indian language. These consonants and vowels were originally revealed to Brahma following the revelation of the prosody of the Gayatri mantra. They are known as Akshara, meaning sound elements not subject to destruction or decay, and only after their manifestation were the Vedas revealed to the world's sages. Thus, the meditating figure may be taken to represent Brahma, while the rendering reveals the intimate relationship of sound and language (mantra) to the seven specific fields of Spiritual Energy (the Saptabhumi) accumulated in the psychic consciousness.

Linked to the Anahata chakra and emerging from the sound potency *Om* is a serpentine stream of Energy symbolic of the Su-ṣu-mna, the central nerve channel running the length of the spinal chord and located between the nerves Ida (sun) and Pingala (moon). Su-ṣu-mna is the basic axis of the spiritualized body, the medium of the intuition of Yoga. Its first syllable, Su, implies the gathering and drawing in of that which is scattered; its second syllable, Ṣu, refers to the maximal concentration of that which has been in-gathered. Mna refers to the channeling of the Su along the spinal axis

from the lowest to the uppermost level of harmonious manifestation.

Inscribed between the Anahata and Ajna chakras is the last word of the Gayatri mantra, *Prachodayat*, indicating that after attaining the last stage of practice but one, the sadhak yearns for nothing other than the Wisdom and Inspiration needed to reach the Summit.

The breath has been indicated on the meditating figure by two syllables inscribed upon the nose. Ham is written on the right nostril, and Sa is written on the left. Ham-sa, which means Prana or Life-Energy, is hereby portrayed as embodied in the breath, its guided circulation through the body stimulating the arousal of Spiritual Energy.

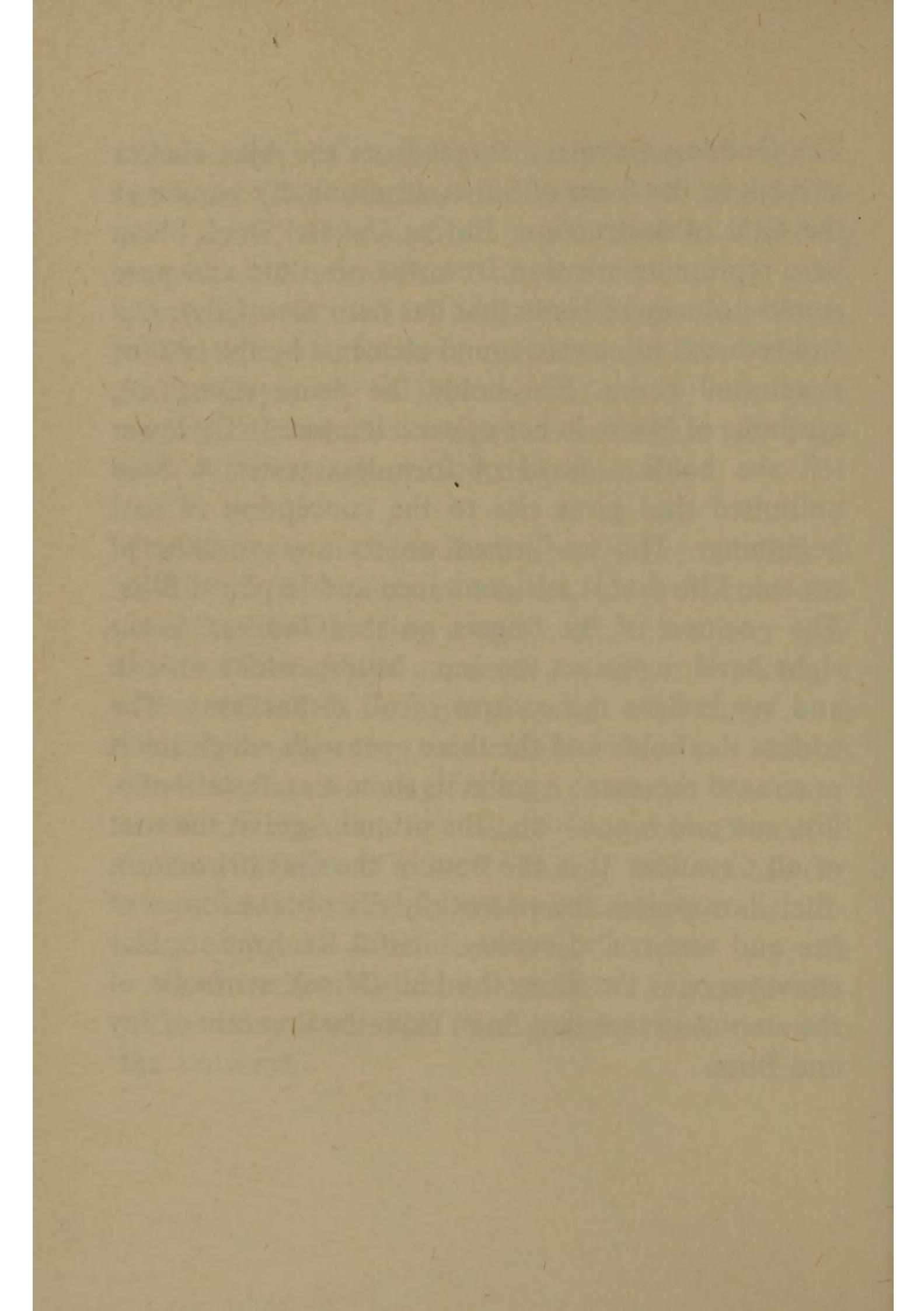
The mandala pictures the three Rupas, or forms, taken by the Goddess Gayatri as she reveals herself to the seeker's spiritual perception:

The Goddess emerges from the core of the Manipura chakra at dawn in the form of Brahma, the Creator. She holds a string of beads (the Akshamala) and the mantra text of the Rig-Veda. The beads symbolize

the elements of sound and the potency of mantra, while the Rig-Veda teaches of Man's need for Spiritual Liberation through the use of mantra. The long tresses of the Goddess' hair, scattered on all sides, symbolizes the veil of Maya which conceals Satya, or Truth, in a universe of myriad forms. Her Vahana, or conveyance, is the celestial swan, Haunsah, embodiment of the activities of the cosmic Life Principle that preserve and sustain creation.

The Goddess emerges from the Anahata chakra at mid-day in the form of Vishnu, the Sustainer. She reveals herself holding a conch shell (Sankha), symbolic of the spirallic ascent to the spiritual planes, a wheel (Chakra), implying cyclic motion, a club (Gada), representing condensed power, and a lotus (Padma), symbolizing full expression. Her conveyance is Garuda, the celestial bird, embodiment of Soul in the form of Ether (Akasha). Garuda has two wings, each of a slightly different shade of white. The wing of lighter shade represents Diva, or day; the wing of darker hue represents Ratri, or night. Together they symbolize the polarity that pervades the universe.

The Goddess Gayatri emerges from the Ajna chakra at dusk in the form of Shiva, traditionally known as the God of destruction. But as Gayatri Devi, Shiva here represents creation from the absolute and pure sound-potency of Nada that has been revealed as *Om* and reduced to atomic sound elements by the beat of a celestial drum. She holds the drum (Damaru), symbolic of Nada, in her upper left hand. In the lower left she holds a bowl of form-less water, a fluid unlimited that gives rise to the conception of first beginnings. The un-formed waters are symbolic of oceanic Life that is self-contained and in placid Bliss. The position of the fingers on the Goddess' lower right hand expresses the Japa Mudra which aids in and symbolizes the control of all disharmony. The trident she holds and the three eyes with which she is portrayed represent Agni in its three manifestations—fire, sun and moon—and the primal Agni at the root of all Creation. It is the flow of the Gayatri mantra that harmonizes the potentially discordant forces of fire and water, and evokes blissful Realization. Her conveyance is therefore the bull (Utsu), symbolic of the eternal stream that flows from the fountain of Joy and Bliss.



Part 2

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The use of the Gayatri mantra in conjunction with the practice of pranayama

The Gayatri mantra may be chanted in conjunction with the practice of pranayama. Pranayama is a method of controlling *prana*, the breath, and other vital airs. It too contributes to the awakening of Shakti, producing detachment and liberation from bondage. By regular practice of pranayama the coiled and dormant Kundalini is awakened to ascend through the nerve channels and psychic centres.

Pranayama may also be practiced independently after chanting the Gayatri. One may chant the mantra in preparation for this practice as many times as one feels inclined. But pranayama should not be practiced more than five times at a sitting in the initial stages.

During the whole process of chanting and the practice of pranayama (particularly after control of the breath has been achieved) one may keep the eyes closed, which helps minimize outer influences distracting to inner concentration.

Initially, the chanting of the mantra in conjunction with pranayama should not be practiced until the aspirant has perfected the timing of his breath (inhalation, retention and exhalation), and even then should not be repeated more than five times at a sitting. The repetition may be increased, however, as the aspirant grows in experience and if he feels an increase would be beneficial to his system. He must observe his own progress in the sadhana.

Beginning the process of pranayama

To begin, the nerves must be purified, a process called Nadi-shuddhi. Only after this has been accomplished should one practice pranayama. This is because the nerve currents must be cleared and given new channels, automatically aiding concentration. Since the main part of this activity will occur along the spinal column,

it is necessary to keep the spinal column relaxed and free by sitting erect with the chest, neck and head in a straight line and at right angles with the sitting surface.

Nadi-shuddhi

Sitting erect, press the right nostril closed with the thumb. Now inhale deeply through the left nostril, breathing in a measured, rhythmical way (there must be no strain). Do not retain the breath: free and exhale through the right nostril, while pressing the left nostril closed with the ring or middle finger. Proceed immediately in the reverse order, breathing in through the right nostril and exhaling through the left, this time closing the right nostril with the thumb. Avoid a sudden release of the inhaled air, and never strain.

The process of Nadi-shuddhi may be repeated three or four times to harmonize the nervous system before practicing the later stages of pranayama. A novice might find it beneficial to practice Nadi-shuddhi by itself for one or two months, or until he feels his system is sufficiently prepared, before engaging in the succeeding stages of pranayama.

The practice of pranayama with the gayatri mantra

STAGE 1. (4 SECONDS)

Adjust your posture to an erect position, then breathe two or three times through both nostrils normally. Pressing the right nostril closed with the thumb, inhale to capacity through the left nostril for four seconds. While inhaling chant mentally:

Om.

OM

STAGE 2. (16 SECONDS)

Closing the left nostril with the ring or middle finger while keeping the right nostril closed with the thumb, retain the air for sixteen seconds in mental silence.

STAGE 3. (8 SECONDS)

Free the right nostril, then exhale gradually for eight seconds. Keep the left nostril closed. While exhaling chant mentally: *Bhuh Bhuvah Svah.*

**BHUH
BHUVAH
SVAH**

STAGE 4. (4 SECONDS)

Now inhale rhythmically through the right nostril for four seconds, chanting mentally: *Tat*.

TAT

STAGE 5. (16 SECONDS)

Closing the right nostril again, retain the air in silence for sixteen seconds.

STAGE 6. (8 SECONDS)

Free the left nostril and breathe out for eight seconds. During this period chant mentally: *Savituh Varenyam*.

**SAVITUH
VARENYAM**

Rest: Now breathe two or three times through both nostrils normally.

STAGE 7. (4 SECONDS)

Inhale slowly through both nostrils, then close the right with the thumb and exhale through the left for four seconds. While exhaling chant mentally: *Bhargah*.

BHARGAH

STAGE 8. (16 SECONDS)

Pressing both nostrils closed, hold out the air for sixteen seconds in silence.

STAGE 9. (8 SECONDS)

Free the right nostril and inhale for eight seconds chanting mentally: *Devasya Dhimahi*.

DEVASYA
DHIMAHİ

STAGE 10. (4 SECONDS)

Now exhale through the right nostril
for four seconds. During this period
chant mentally: *Dhiyah*.

DHIYAH

STAGE 11. (16 SECONDS)

Closing both nostrils, hold out the
air for sixteen seconds in silence.

STAGE 12. (8 SECONDS)

Free the left nostril and inhale slowly
for eight seconds, chanting mentally:
Yah Nah Prachodayat. Then
exhale normally through both of the
nostrils.

YAH

NAH

PRACHO-
DAYAT

Now breathe normally for some time, meditating on the meaning of the mantra. The pranayama process, during the first six stages of which the breath is retained, and during the latter six stages of which it is expelled, is complete. The twelve stages of the pranayama process may be repeated once or twice in the initial stages of sadhana and increased later on.

Between the stages, from Nadi-shuddhi to the end, breathe in and out normally through both nostrils twice or thrice as indicated. This will be helpful and relaxing. Otherwise the practice may become strenuous.

While practicing, let the syllables of the mantra flow in and out with the breath rhythmically and harmoniously. One will then find that the most tired nerves are calmed and that one feels very refreshed after the practice.

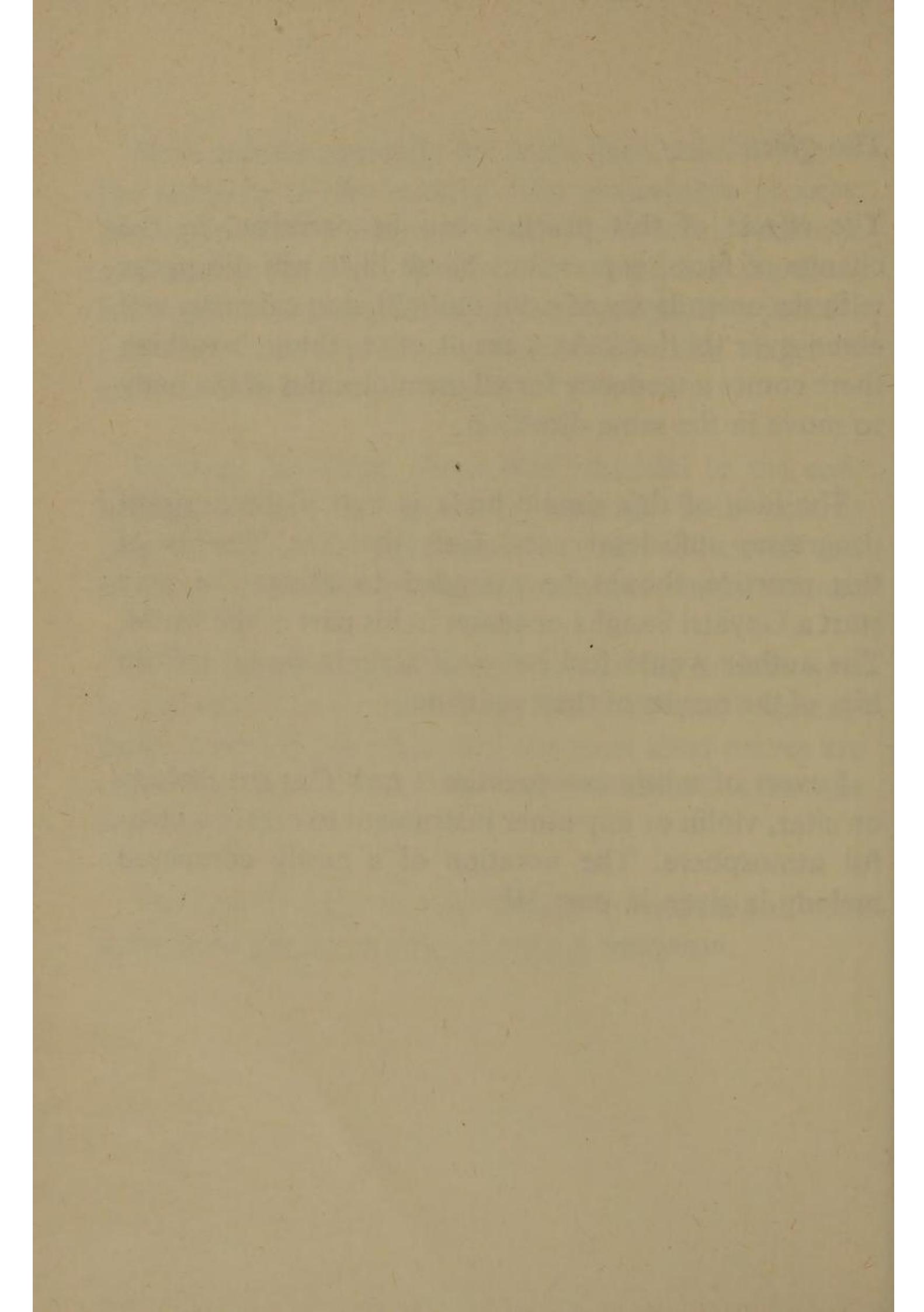
The Gayatri mantra may be used in conjunction with individual prayer as well as with pranayama.

The effects

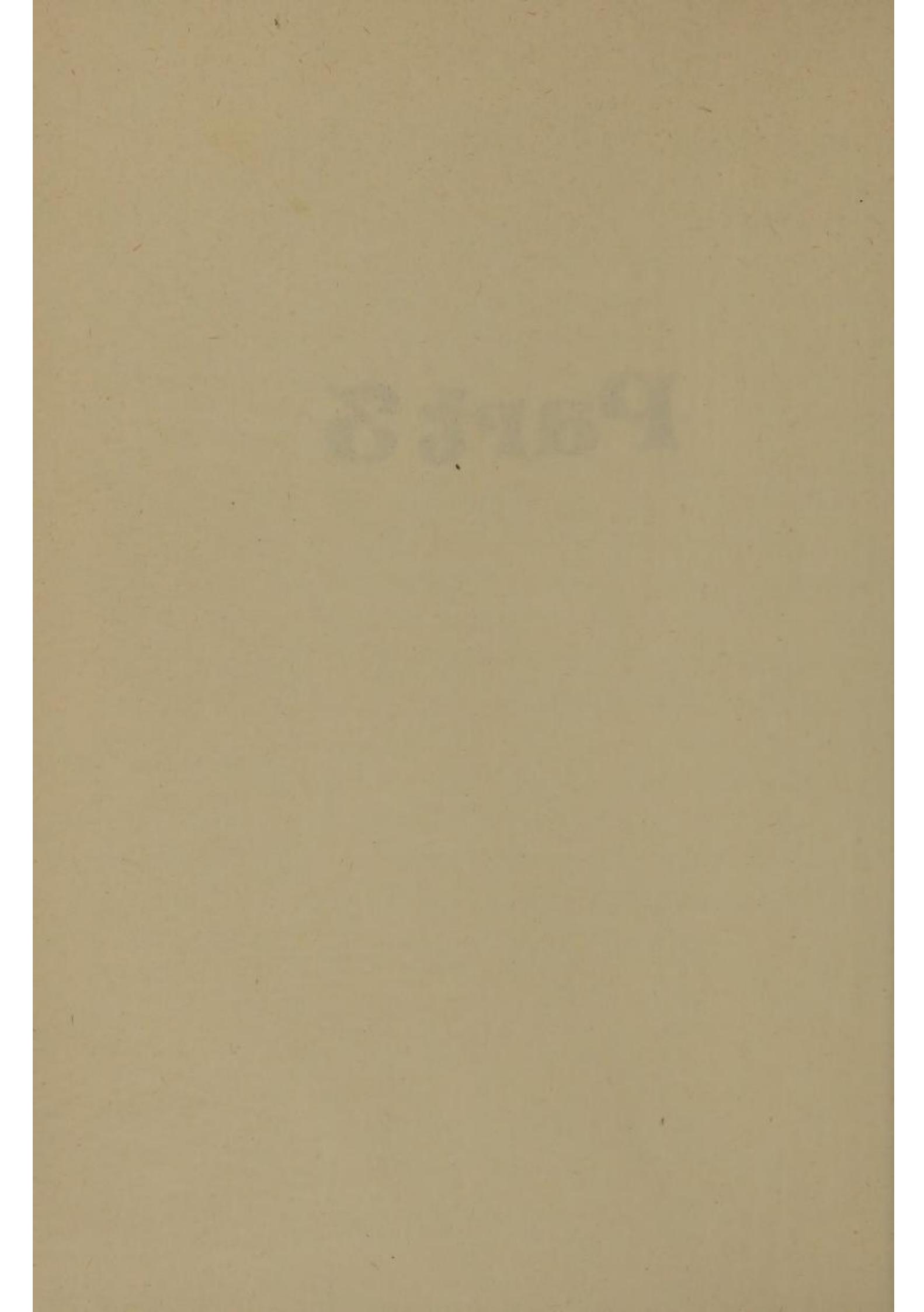
The effects of this practice can be perceived in the change of facial expression: harsh lines will disappear with the ascendancy of calm thought, and calmness will come over the face. As a result of rhythmic breathing there comes a tendency for all the molecules of the body to move in the same direction.

The idea of this simple book is that if the aspirant progresses sufficiently and feels that the benefits of this practice should be extended to others, he may start a Gayatri Sangha or center in his part of the world. The author would feel happy if seekers would inform him of the results of their sadhana.

Lovers of music can practice a new Gayatri melody on sitar, violin or any other instrument to create a blissful atmosphere. The notation of a newly composed melody is given in part III.



Part 3



The Gayatri melody

Nada is the sound or sound potency that never ends. In a profound sense it stands for Vak, the subtle elements of sound regarded as eternal, absolute and self-contained. Nada released Om as the Pranav mantra, the resonance that inspired the Vedas and gave rise to their adoration. Om, the first sound to emerge from Nada, aroused adoration for all sacred mantras.

Out of this omnipotent resonance or inner adoration the Gayatri chanda (prosody), or subtle inward rhythmic vibration, was revealed to Brahma, the Supreme Creator, and the Gayatri mantra to Vishvamitra.

Thus the sound supreme (Shavda-Brahma) freed and made manifest from the storehouse of Anahata-

Dhvani (sound potency or unheard sound) the most powerful mantra of the Vedas. Thereafter all the Vedas were revealed to awakened thought. And thereby Om also became the source of all melodies.

The Gayatri mantra can be chanted and meditated upon three times a day, at dawn, mid-day and dusk, or played upon any musical instrument. With the latter intention in mind, melodies based upon the Gayatri have been composed for the purpose of creating an atmosphere suitable for collective meditation by properly concentrating the mind of the individual or group in preparation for sadhana.

The notations that follow are for violin and sitar, but they can be adapted for any instrument. May the Gayatri be found pleasing in its debut in the history of melody.

Key to the Gayatri melody for sitar:

T & J = Chikari(6th & 7th strings together)

~ = Slur

V = Krintan(one quick stroke)

~~ = Shake

DA = Down-stroke

< = Accent

RA = Up-stroke

— = Gliss



The Gayatri for Sitar

Sitar Grave

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Adagio Express

OM DA RA RA-DA DA TT DA TT
 DA DA-RA DA T (1st & 2nd) DA-RA RA DA-RA DA DA RA DA
 BHUH BHUVAH SVAH TAT SAVITUH VARE-NYAM
 DA DARA DA RA TRA DA RA DA f RA DA DA DARA
 BHARGAH DEVASYA VDHIMAH V Express
 DA RA DA RA RA DA TT RA RA DA TT
 DHIYAH YAH NAH PRACHO-DAYAT
 DA RA T DA RA DA RA DA DA RA DA (4th & 5th Strings
 Express together-open stroke)

Andantin JALA-JANKER

OM DA RA TTT DA TTT DA TDA-RADA TTT RA T DA-RA DATTT
 BHUH BHUVAH SVAH TAT SAVI TUH
 DA T DA T DA TTT DA T DA TTT f DA T DA T DATTT ff DAT DAT DATTT
 VARENYAM f BHARGAH DEVASYA DHIMAH V Tranquilo
 PDA T DA T DA TTT f DA T DA T DA TTT f DA TTT p RA
 Express DHIYAH YAH NAH PRACHO-DAYAT.
 Repeat DA Om DA T DA T DA TTT DA T DA TTT DA T DA T DA TTT
 Express
 DA T DA T DA TTT DA T DA TTT RA DA TT
 Express

The Gayatri for Violin

Violin Grave

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Violin Grave

Adagio Pizz. Arco Restez

BHUH BHUVAH SVAH TAT SAVITUH VARE-NYAM

BHARGAH DEVASYA DHIMAH Express Tranquilo Restez

DHIYAH YAH NAH f PRACHO-DAYAT p

Express Andantino

Pizz. Arco f OM p Express BHUH BHUVAH SVAH TAT SAVITUH

VARENYAM BHARGAH DEVASYA f DHIMAH Express

Express f DHIYAH YAH f NAH

PRACHO-DAYAT



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ABOUT THE JACKET

The Lotus of a Thousand Petals rendered on the jacket of this book illustrates the combined effects of breath and sound (mantra) upon the chakras, the psychic centres, in Man. Near each centre, from the Muladhara at the base of the spine to the Sahasrara near the top of the head, is written the sound-potency most effective and representative in its unfolding. At the centre of each chakra is inscribed the seed mantra attributed to it by Tantric philosophy. In the petals surrounding each of the lower centres are written the atomic sound elements of the Indian language that are traditionally ascribed to it. The word Ham-sa found upon the nostrils of the meditative figure means Prana, the Life Energy embodied in the breath: its guided circulation throughout the body contributes to the arousal of Kundalini—Spiritual Energy resting dormant at the base of the human spine.

The mandala pictures the three Rupas, or forms, taken by the Goddess Gayatri as revealed to the spiritual perception of the aspirant. She emerges from the core of the Manipura chakra at dawn in the form of Brahma, the Creator, from the Anahata chakra at mid-day in the form of Vishnu, the Sustainer, and from the Ajna chakra at dusk in the form of Shiva, the Destroyer.

The mandala is explained in greater depth within. The flaps of this jacket may be removed and the mandala used as an inspirational aid to the practice of pranayama in conjunction with the Gayatri mantra.

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Shiva



Vishnu



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